

AMERICAN PAINTERS' DISPLAY.

There will open to the public this morning in the Durand-Ruel galleries, 389 Fifth Avenue, for the brief period of a fortnight, the first exhibition of the recently organized Society of Ten American Painters. These ten painters are Frank W. Benson, Joseph R. Decamp, T. W. Dewing, Childe Hassam, Willard J. Metcalf, Robert Reid, Edward Simmons, Edmund C. Tarbell, J. H. Twachtman, and J. Alden Weir, all of whom recently resigned their membership in the Society of American Artists on the argument that the older society, of which they had been prominent members, was no longer truly representative of American art progress, and that its annual exhibitions were too much made up of pictures painted to sell, and also of canvases borrowed to make the displays more popular. Various titles have been adopted by these seceding artists as bestowed upon them, but they have themselves now finally elected to be called "Ten American Painters."

The first exhibition of the Ten American Painters is both an interesting and a significant event. Twenty years have elapsed since J. Alden Weir, J. H. Twachtman, and T. W. Dewing, now numbered among the "Ten," with William M. Chase, Carroll Beckwith, Walter Shirlaw, and other painters, now prominent in the American art world, founded the Society of American Artists as a protest against the illiberal management and fossilized rules and regulations of the old Academy of Design, which they considered were retarding the progress of American art and were benefiting the few older Academicians and Associates against the interests of the many younger, more energetic, and abler painters. The success of the new society, the impetus it gave to American art, and the effect which it in time produced upon the old Academy, liberalizing and improving the same, will be at once recalled.

A generation passes, and the Society of American Artists in turn becomes the object of criticism by a few younger and older painters of advanced ideas, because, as they assert, it is departing from the art and is worshipping instead the commercial idea, or, in other words, that it prefers readily salable canvases, or such as will draw a large attendance and increase its receipts for its annual displays, to those painted for art's sake alone by artists who paint first to express their individual art message, and to whom the pecuniary return is a secondary or entirely minor consideration.

There are forty-five pictures in the exhibition, which will fill the large and handsome gallery of Messrs. Durand-Ruel, but which are not too numerous to allow of all the more important ones being hung on the "line." The pictures were hung on a somewhat novel plan. The gallery walls, with the exception of the south wall, were divided into ten spaces and drawn for by lot by the members of the "Ten." Each painter then hung from five to two of his canvases in his allotted space and any additional examples desired on the south wall. The plan has its advantages in that it enables the visitor to study the work of each painter by itself, and then as compared with that of his fellows, but as no consecutive system of numbering has been employed it renders the artistic and tasteful little catalogue, illustrated by tinted reproductions of sketches by the artists, hopelessly confusing until explained. A key should go with the catalogue.

Clever and interesting are the terms that best apply to the exhibition. It is not great, and its importance lies in the fact, as said above, that it makes a new departure in the history of American art as to whose timelessness and wisdom there is certainly room for wide and decided difference of opinion. Some members of the "Ten," and notably Messrs. Benson, Dewing, Hassam, Reid, Simmons, Twachtman, and Weir, have won deserved reputation through years of earnest study and effort for their ability and cleverness, and their work is widely recognized as having high artistic value. Any display made by these painters could not well be uninteresting or lack in cleverness. To their work has been added that of Joseph Decamp, Willard Metcalf, and Edmund C. Tarbell, who, if not heretofore classed in the same rank as their present associates, long since won their spurs and have now acquired certainly deserved recognition by and among the elect.

The work of Weir, Reid, Twachtman, Hassam, and Simmons dominates the present display. Weir is more largely represented than his fellows, having eight examples. Hassam follows next with seven, Twachtman with six, and Reid with five. Simmons has only three examples, and Decamp and Metcalf but two each. There are four canvases by Benson, four by Dewing, and four by Tarbell. It will not surprise the art-loving reader to learn that the atmosphere of the display in general is that of modern French impressionism. They have been diligent students, these younger and older men, of Manet and Monet, of Degas, Lenoir, Pissarro, and Sisely, but they have enough of originality and individuality to make their pictures as a rule something more than mere reflections of these leaders and masters of the French plein airists. In this the exhibition, swell as it is, is better than that of the Society of American Artists, now open. There are far too many reflections, if not copies, in that display of the French impressionists, and hence far too little really original work.

Of Alden Weir's exhibits, which include five landscapes and three figure works, the best landscape is the large and finely conceived "Noonday Rest," bought by the Pennsylvania Academy of Fine Arts, a remarkably strong canvas, well composed, and with true outdoor feeling. A "Mill on the Shetucket" has a deliciously clear and delicate color scheme, is full of air and light, and is charmingly artistic in conception. There are good color and fine light effect in the "Sand Pit." Of Mr. Weir's figure works "The Green Bodice" is the strongest, well drawn and good in color.

Robert Reid, who is essentially a decorative painter, is at his best in the present display. Graceful and yet forceful drawing, refined and delicate color, and attractive composition mark all his pictures. "The Trio," a group of three young women singing, has admirable expression and charming light effect. The colors in "Gladiolus" are effective if a little too prominent. "A Breezy Day" and "Autumn" have unusually fine sense of movement, and the latter is one of the best pieces of decoration the artist has done. Of Twachtman's examples the best are "New Bridge," "Early Spring," and "On the Terrace." The two former canvases have the artist's characteristic delicate and delicious color scheme, and the last has an atmosphere and sentiment which almost recalls Breton. It is a serious and able work.

Childe Hassam has never done anything better than, if as good as, his little "The Rain-New York," a view on West Fifty-fifth Street, looking east to Fifth Avenue, where in the artist has combined the details of a city street, picturesque to no one else, but which he has made, with a distance effect and some architectural details, into a surprisingly masterly whole. Excellent, also, are the two Parisian scenes and the large and delicately colored and feeling "Bridge—the Arno." Edward Simmons shows two portraits—one of Thomas F. Clark, Vice President of the Western Union Telegraph Company, and a study. His portrait of Mr. Clark is an exceptionally strong one—a truthful likeness, fine in color, and with well-modeled head.

Of the other works shown, mention must be made in closing this first review, of Benson's "Figure in Yellow," a sober, thoughtful work, and his "Twilight"; of Joseph Decamp's two nude studies, noteworthy for the fine and true flesh coloring, but one, "Magdalene," marred by careless drawing, the right arm appearing as if amputated to a stump; of Dewing's two color symphonies, "Before Sunrise" and "In Green," and of E. C. Tarbell's "Girl with Azaleas."

THE MUSIC OF YESTERDAY.

An American Pianist Makes Her First Appearance.

Miss Josephine Hartman, an American pianist who has been studying abroad, made her first appearance since her return at Mendelssohn Hall last night. Her concert was planned on large dimensions and enlisted the assistance of Katherine Fisk, soprano; Max Karger, violinist, and an orchestra conducted by Hermann Hans Wetzel. The discouraging state of the weather prevented a large attendance, but the efforts of the young pianist received the customary encouragement in the shape of applause and flowers.

Miss Hartman's principal number was Beethoven's concerto in E flat, and this was quite sufficient to reveal the full measure of her powers. While this is not a composition demanding the execution of the highest feats of modern technique, it is none the less one calling for the most substantial musical gifts to make a satisfactory performance. It is regarded as a test piece for pianists, and Miss Hartman, in essaying it courageously, invited comparisons which could not possibly be favorable to her.

Nevertheless, her performance was not without merits. Her technique was equal to the requirements of the work, and her performance showed taste, appreciation, and some command of tone. But her fingers seemed heavy and her touch leaden. She

would probably shine to greater advantage in a work requiring more power and less delicacy. She is a pianist of respectable acquirements, and nothing more. Mr. Karger played a part of Vieuxtemps's D minor concerto with spirit, but with rough execution. Mrs. Fisk's part of the concert need not be discussed here, as she is soon to be heard in an entertainment of her own. One of the orchestral numbers was the funeral march from Beethoven's "Eroica" symphony, played in memory of Anton Seidl.

HENDERSON-SNELLING RECITAL.

Fashionable People Attend the First Meeting at Mrs. Clews's.

The first of three recitals on "The History of Song," given in co-operation by W. J. Henderson, the musical critic, and Mrs. Grenville Snelling, the soprano, took place in the parlors of Mrs. Henry Clews, 9 West Thirty-fourth Street, yesterday afternoon, and was well attended by society people.

There were two parts, one devoted to old and the other to modern French songs. Mrs. Snelling sang them delightfully, to the accompaniment of Mr. Henderson, who presaged each with a brief talk on the songs to be given. Among the old French songs given were "Par un Matin" and "Maman, dites-moi," shepherdess ditties of the time of Louis XVI.; "Les Cloches de Nantes," "Le Joli Tambour," and "La Belle Bourbonnaise."

Before taking up the modern songs Mr. Henderson said that the modern French composers had written mainly for the stage. "There is no great French composer," said he, "of absolute instrumental music which has no dramatic quality. You will look in vain among their works for a symphony like that of Beethoven or Mozart. All that France has done in music has the idea of a story behind it. The great French writers are not distinctive song writers, and France is not a great song-producing country, except in so far as the song is a part of the national opera. Modern French song is the result of a deliberate purpose on the part of the great composers to breathe that national spirit which is so naturally evident in the old Troubadour songs."

Mrs. Snelling then sang Gounod's "Chanson de Printemps," "Dans ton Coeur," by Saint-Saëns; Massenet's "Aubade," "Fille de Cadix," by Delibes; Chaminade's "L'Été," and "Obstination," by H. de Fontenailles.

Mrs. Clews, Mrs. Charles B. Alexander, Mrs. Henry A. Robbins, Mrs. Gilbert Jones, Mrs. Charles R. Flint, Miss Eloise Breese, and Miss de Forest were in the audience.

The Kneisel Quartet Concert.

The third and last chamber music matinee of the Kneisel Quartet of Boston, took place yesterday afternoon in the Mendelssohn Glee Club Hall. The programme consisted of Dvorak's quartet in F major, Opus 96, the variations from Beethoven's quartet in A major, Opus 13, and Tschalkowsky's trio, Opus 50. In the last number Messrs. Kneisel and Schroeder were joined by Alexander Siloti, pianist.

The Dvorak quartet is the one written by the eminent Bohemian while he resided in this country, and was endeavoring to demonstrate his theory that we might found a National music on negro melodies. Its performance has always been a labor of love with the members of the Kneisel Quartet, who made it known to the public, and it was played most beautifully yesterday. The trio was also played in a manner passing all criticism, and in it Mr. Siloti again revealed his admirable ability as a performer of chamber music.

Musical in Aid of a Summer Home.

Some 500 people gathered in the Astor Gallery of the Waldorf-Astoria last night to attend an interesting musicale given in aid of the Summer home in connection with the Bethany Day Nursery.

David Bimberg, violinist, and William W. Lowitz, pianist, opened the programme with a duet of Beethoven, and Earl Percy Parks, baritone, then sang Schubert's "Am Meere" and "Ungedult" and other solos. Mme. Torriani gave Dell'Acqua's "Villanelle" as a soprano solo, (Mlle. Magdalen S. Worden accompanying her,) and later, "Nymphes et Sylvaains," by Delibes. Miss Edna Scott, soprano, sang Tosti's "Matti-nata," and Meyerbeer's "Huguenots, Noble Signor." A recitation by Harry B. Kiralfy, Hauser's "Hungarian Fantasia," played by Mr. Bimberg, and a solo by Mr. Lowitz completed the programme.

The Performance of "Hedda Gabler."

Henrik Ibsen's social drama called "Hedda Gabler" will be acted at the Fifth Avenue Theatre this afternoon in English for the first time in this country. A German translation of the play was performed here six or seven years ago. To-day's cast will be as follows:

George Tesman.....	Leo Ditrichstein
Mrs. Hedda Tesman.....	Elizabeth Robins
Miss Juliana Tesman.....	Mrs. Griffith
Mrs. Elvsted.....	Malda Craigen
Judge Brack.....	William Courtleigh
Ejert Lovborg.....	Ernest Hastings
Bertha.....	Ellen Cummins

Woman's Press Club Benefit.

The Woman's Press Club held a benefit yesterday afternoon at the Garden Theatre, which Mr. Frohman gave them for the purpose. The affair was managed by Mrs. Linthicum and Miss Anna Warren Story, and was a financial and artistic success. Jean Gerardy played two violoncello solos, and Miss Linthicum and Julie Opp also appeared. There was also a vaudeville programme, including some comedy sketches, one of which, a two-act affair, was entitled "Raspberry Shrub Sec."

THEATRICAL GOSSIP.

Virginia Earle and Marguerite Lemon returned to their respective parts in "The Geisha" at Daly's last night, having recovered from an attack of grip, which compelled their absence for some time.

Richard Croker, John F. Carroll, Andrew Freedman, and Justice Augustus Van Wyck occupied a box at the Bijou last night, and John Jacob Astor and a party were interested spectators of "The Man from Mexico" in another box.

The English version of Ibsen's "Hedda Gabler" will be produced for the first time in this country at the Fifth Avenue Theatre this afternoon. The title rôle will be played by Miss Elizabeth Robins, who attained considerable success in that part in England.

Hilda Clark assumed her part in "The Highwayman" last night, but after the performance it was announced that Camille Darville had recovered from her indisposition and that she will appear to-night again as Lady Constance Sinclair. She will also accompany the troupe on its coming tour.

The principals engaged for the Lyceum Theatre stock company thus far for next season are Mary Mannering, the leading lady; Mrs. Whiffen, Mrs. Walcott, Rhoda Cameron, Katharine Florence, Elizabeth Tyree, Adelaide Kelm, and Messrs. Charles Walcott, Edward Morgan, William Courtleigh, Theodore Babcock, Joseph Wheelock, Jr., John Findlay, Harry Woodruff, William Kittredge, E. W. Thomas, Seymour George, H. S. Taber, and Thomas Whiffen, Jr. June 1 Daniel Frohman, Julie Opp and her mother, James K. Hackett, Mary Mannering, and Allison Skipworth will sail for England.

The cast of "The Heart of Maryland" at the London Adelphi Theatre next month will be representative and efficient, but not many of the actors will be of the "original" cast. Maurice Barrymore as Alan, Mrs. Carter as Miss Calvert, Odell Williams as the Sergeant, Helen Tracy as Mrs. Gordon, and Henry Weaver, Jr., as Tom Boone, will, however, have the same rôles they played in New York. E. J. Morgan, who was the original Lloyd Calvert, will act Col. Thorpe, the deadly villain, in London. Harry Harwood will supplant Frank Mordaunt as the General, Frank Mills will take the place of Cyril Scott as Telfair, Malcolm Williams will be Lloyd, W. H. Crompton the old Sexton, Helen Macbeth Phoebe, and Minnie Dupree Nanny.